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ANOTHER VASE BY THE MASTER OF THE
PENTHESILEA CYLIX

THE Academy of Natural Sciences in Philadelphia has had in its keeping since 1879 a cylix with a twofold interest: the vase is at present mounted on a foot which bears the signature $\text{NIKO}\Xi\Theta\text{ENE}\Xi\text{ETIOIE}\Xi\text{EN}$ (Fig. 1) and the design and workmanship of the cylix itself place it in that class of vases which the late Professor Furtwängler attributed to the "Meister der Pentesilea Schale." The vase in question is the property of the American Philosophical Society, by whose kind permission I now publish it. In 1879 it was deposited by them for safe

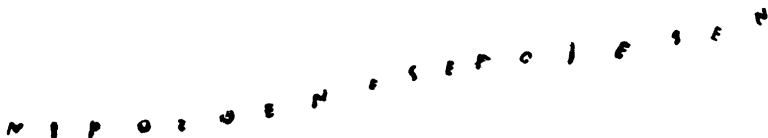


FIGURE 1. — SIGNATURE OF NIKOSTHENES.

keeping at the Academy of Natural Sciences,¹ where it may now be seen. Under the date, June 17, 1836, the Society has the following record of its acquisition:

"Mr. Joseph Bonaparte, Count Survilliers, presented to the Society's Cabinet an Etruscan cup, very antique, found on the estate of Lucien Bonaparte, Prince of Canino, in the researches made in 1828-29 in that district, where the ancient capital of the Kingdom of Etruria called Vitulonia once stood. This donation was accompanied by the 'Museum Étrusque of Lucien Bonaparte,' containing a description of nearly two thousand articles found in the same locality and the first and second parts of the plates in folio." The vase itself has a further tes-

¹ I wish to express my gratitude to the authorities at the Academy for the consideration and kindness shown me. I am especially indebted to Miss H. Wardle, Assistant to the Curators of the Anthropological Department.

timonial of its history in a piece of crumpled paper fastened to the under side of the foot and bearing the inscription :

Fouilles de Canino, 1831.

Marche triumpnale douze fig.

Jaunes, nom d'Auteur. Inscrite.

The cylix (Fig. 2) measures five inches in height (12.69 cm.) and fourteen and one half inches in diameter (35.6 cm.). As may be seen from the accompanying reproductions, the vase has been broken into some thirty pieces and repaired. A very

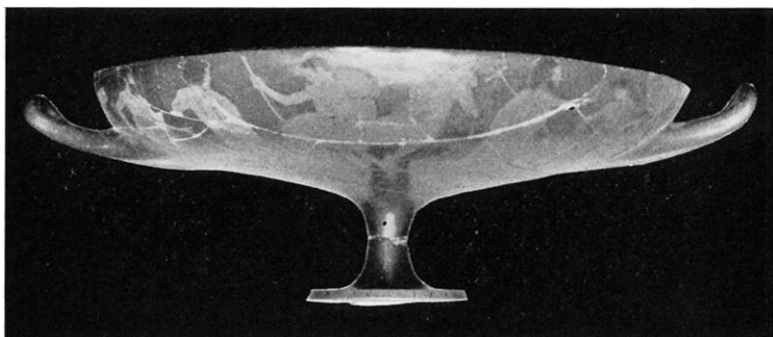


FIGURE 2.—CYLIX IN PHILADELPHIA.

small bit of the rim is wanting and the entire foot is gone. The interior surface has been painted over in part; the strokes of the brush are clearly visible in the outer field in the reproduction (Fig. 3). The design, however, has not been interfered with, and the preliminary sketch made before the clay hardened is distinctly traceable. The exterior surface has also been repainted in places, but again the drawing has not suffered. The blurred condition of the background and the darker red on the limbs of the youths, as seen in Figure 7, have probably arisen through carelessness in the second firing. The good condition of the outer varnish renders this view the more likely.

The most serious misfortune which has befallen the vase seems to be the loss of the foot. The skilful manner in which the foot and bowl are to-day fastened together and the perfect curvature from the rim of the bowl to the edge of the foot, are at first deceptive and tend to make the work appear an harmo-

nious whole. Closer examination, however, shows that this cannot be the foot which originally belonged to the vase. A comparison of the signature on the foot with other signatures of Nikosthenes, proves that we have here part of a work of Nikosthenes the master of the black-figured style (Cf. *Wiener Vorlegeblätter*, 1889, Tafel VII). Thus even the possibility of a Nikosthenes II who worked in the red-figured style, is removed.

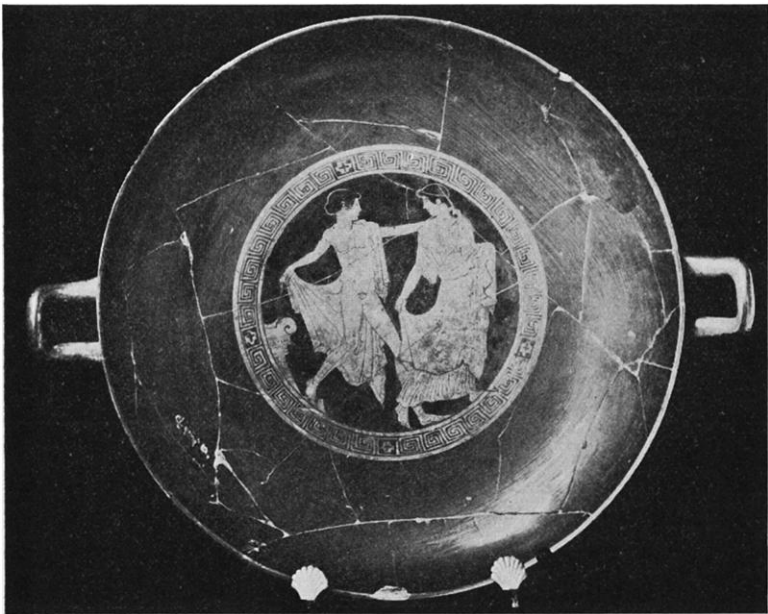


FIGURE 3. — INTERIOR OF KYLIX.

Further, the foot conforms in shape and decoration to the type found in certain kylices of the black-figured style; it has sharply defined edges and not a rounded profile (cf. *Fitzwilliam Museum Catalogue of Vases*, Pl. XXII, 64, 66). In addition, the edge and the under side are left in the natural color of the clay, whereas the rest of the foot is greenish black in color. But even when we have added the foot of our vase to the known works of Nikosthenes, we still have an admirable example of the vase painter's art, intrinsically interesting because of its design and its connection with that class of vases which Professor Furtwängler enumerated under the "Meister der Penthesilea Schale."

Before describing the vase in detail, a few technical points may be noted. The hair and beard are rendered in solid black except the ends, which are usually wavy and rendered in a yellowish brown. Brown is used for the minor anatomical markings; no purple is distinguishable. The eye is of the developed transitional type, approaching the profile. Beneath each handle is a single palmette with tendrils and stop-gaps, a type characteristic of this class of vases (Cf. Furtwängler and Reichhold,



FIGURE 4. — INTERIOR DESIGN OF CYLIX.

Griechische Vasenmalerei, p. 280). The meander pattern which encloses the interior design consists of sets of seven, eight, twelve, and seven meanders, separated from each other by "red cross squares."

The design on the interior of the vase (Fig. 4) represents a youth pursuing a maiden. The scene takes place in some sacred region, as is denoted by the altar at the left. It is probably to be connected with a religious festival, for we know that Greek maidens had greater freedom than usual on such occasions.

At the right of the design, a maiden wearing an Ionic chiton and a himation catches up her garments and moves hastily to the right to escape from the youth who follows her. He is nude except for a himation draped over his left shoulder and caught up in his right hand from behind. With his left hand, he grasps the shoulder of the fleeing maiden, who turns toward her pursuer. The features of the drawing which one particularly notes are the feeling for rapid movement conveyed and the liking shown for elongated figures, especially noticeable in that of the youth.

The exterior design may perhaps be termed a scene of departure (Figs. 5, 6, 7). The palmettes beneath the handles divide

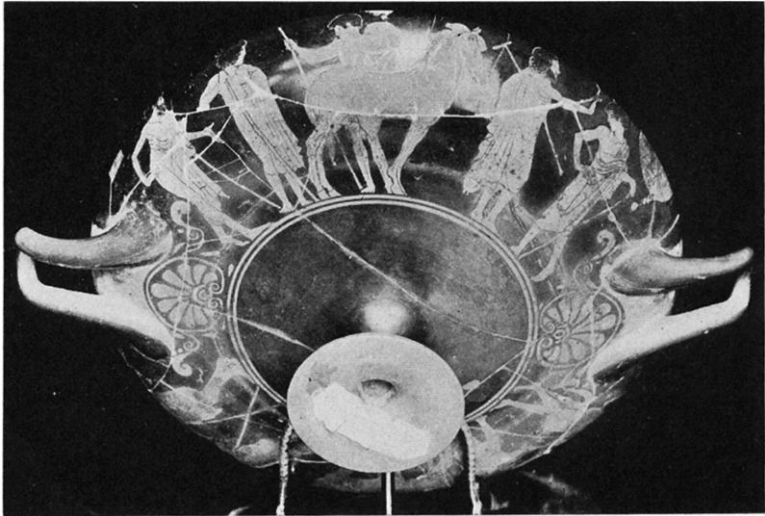


FIGURE 5. — OUTSIDE OF CYLIX.

the field into two very similar parts; on each half of the kylix are five figures, youths and bearded men, arranged in two groups. The central figure and the one of greatest interest in each case is that of a youth wearing a chlamys, with a petasos hanging at the back of his neck. He stands behind a horse which is drawn in a lifelike manner; the pose of the fore feet and the erect position of the head give it a spirited air and add to the charm of the picture. The youth is in quiet conversation with another youth and a bearded man at his right. Both

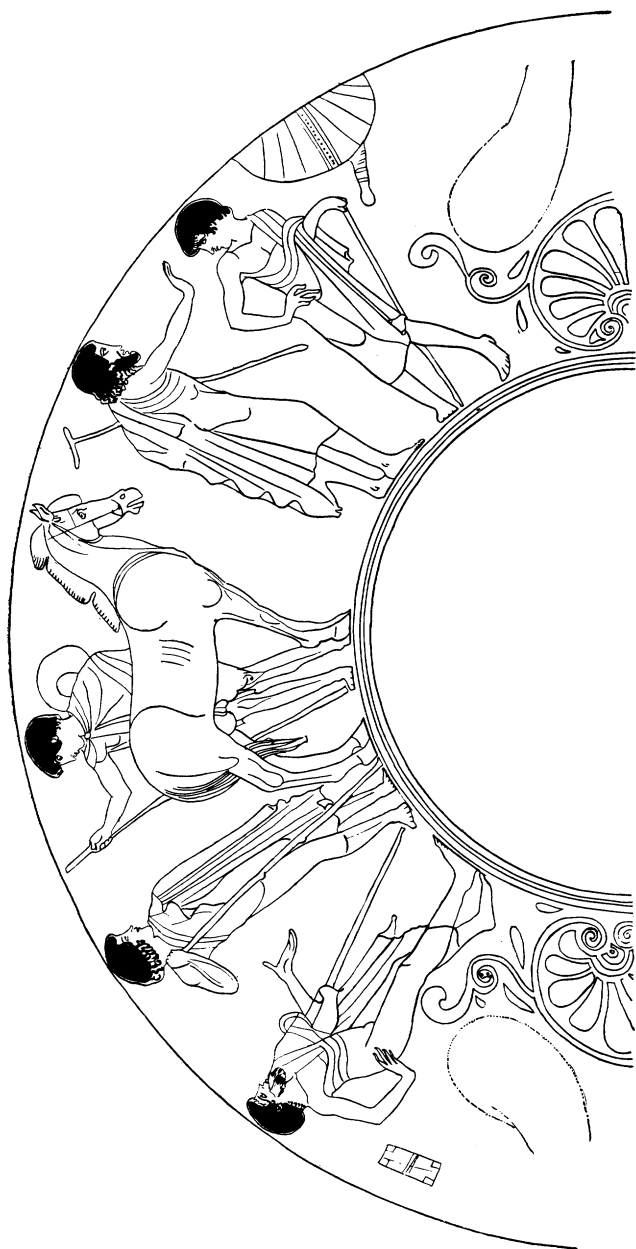


FIGURE 6. — EXTERIOR DESIGN OF CYLIX.

wear the himation and lean on a staff. The bearded man and the youth at the right of the design are similarly dressed and equipped. In both cases, the men seem to be giving instructions to the youths before them, perhaps in regard to the intended departure of the central figure. The scene no doubt has reference to the corps of the ἑφηβοὶ in Athens, youths from eighteen to twenty years of age. They were recruited from the upper classes and it was their duty to serve as a sort of patrol (περίπολοι) to guard the frontier. We probably have here an ἑφηβος departing for some such service. The other half of the design (Fig. 7) differs little from the one described, ex-

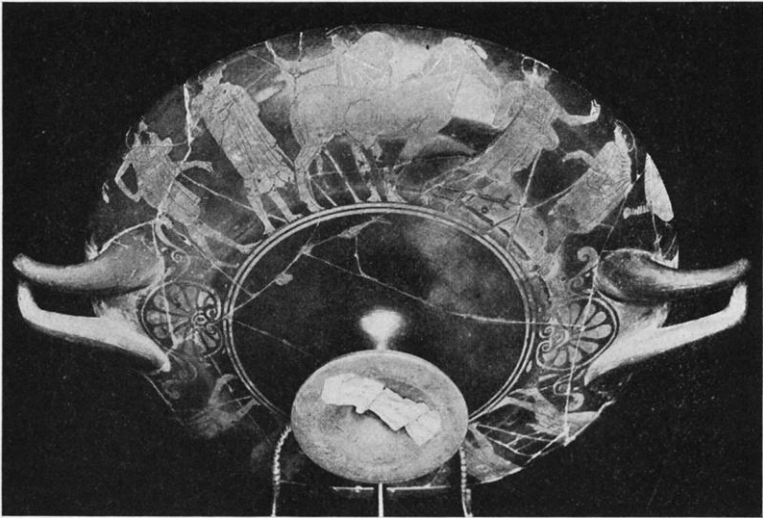


FIGURE 7. — OUTSIDE OF KYLIX.

cept that the departing youth has a spear in this case instead of a staff, and the place of the bearded man at the right of the design is taken by another youth. The pose of this youth is most extraordinary; he seems to be admiring some object which he holds up before him, perhaps a flower. Several objects hang on the wall, a tablet, a sponge-bag, and two shields with the end of a sword visible beneath, in each case.

An interesting parallel to this exterior design is to be found in the exterior of the "Penthesilea Schale" in Munich (cf. O. Jahn, *Vasensammlung König Ludwig's*, 370; Furtwängler

and Reichhold, *Griechische Vasenmalerei*, p. 31; Pl. 56). The character of the composition and the technical points of style leave no doubt that our vase was painted by the same hand as the Munich cylix. The class of the vases to which these belong was first discussed by Hartwig, *Die griechischen Meisterschalen des strengen rothfigurigen Stils*, pp. 491 ff. Later, Furtwängler enumerated them in his *Griechische Vasenmalerei* and gave to the master¹ the title of "Meister der Penthesilea Schale," from his finest composition.

To this list the Philadelphia vase must now be added. Several traits betray the master. First, the liking for horses, which he introduces on all of his vases. He depicts them in his own characteristic manner; they are always shown with lifelike spirit in the same technical details of drawing. It needs only a glance at Plate 56 of the Furtwängler-Reichhold publication and our vase to note the striking similarity in the poses of the horses and the rendering of muscles, mane, and tail. The master invariably represents the tail by parallel lines beginning from above and extending to the end, whereas his contemporaries use hair-lines only at the end or inner side of the tail. The greater part of his exteriors are scenes of departure in which the poses of the youths and men and the

¹ The vases of this master according to Professor Furtwängler, *Griechische Vasenmalerei*, p. 283, are as follows:

1. Euphronios cylix in Berlin, Hartwig, Pls. 51, 52.
2. Anesidora cylix in London, *Br. Mus. Cat.* III, D 4; *White Athenian Vases*, Pl. XIX.
3. Aphrodite on the Swan, *Br. Mus. Cat.* III, D 2; *White Athenian Vases*, Pl. XV.
4. Cylix of the death of Orpheus, *J.H.S.* IX, 1886, Pl. VI.
5. Cylix in the Louvre, *Mon. Grecs.* II, Pls. V, VI.
6. Cylix in Hamburg, *F.R.*, Pl. 56.
7. Cylix in Paris, Ridder, *Cat. des Vases de la Bib. Nat.* No. 814, Figs. 111, 112; Pl. XXII.
8. Penthesilea cylix in Munich, O. Jahn, *Vasensammlung*, 370; *F.R.* Pl. VI, LVI.
9. Tityos cylix in Munich, O. Jahn, *Vasensammlung*, 402; *F.R.* Pl. 55.
10. Cylix in Bologna in Museo Civico, Gerhard, *Auserlesene Vasenbilder*, Pls. 291, 292.
11. Two cylices in Munich, O. Jahn, *Vasensammlung*, 794, 797 (careless).
12. Cylix in Lord Aldenham's possession. *Illustr. Cat. of Ancient Greek Art.* Burlington Fine Arts Club, 1904, No. 15.

technical details are similar. A further point of connection is the single palmette with the tendrils and stop-gaps, characteristic of this class of vases. In all cases, as in this one, the inner design is of greater artistic worth than that of the exterior. Professor Furtwängler saw in this master a painter whose influence was felt from the period of the severe style (*ca.* 500–460 B.C.) into the fine style (*ca.* 460–440 B.C.) and one who frequently worked on a large scale, as is evidenced by the Penthesilea and Tityos cylices. Our vase belongs about 470 B.C. The artist has not yet attained to the grandeur of scale seen in the “Penthesilea Schale,” and yet there is a suggestion of it in the manner in which he fills the interior field and in the free and swift movement of his figures. It is of interest to know that Philadelphia has a large vase by this hand. The interest is heightened by the fact that we also have a fragment of a work by the maker of black-figured vases, Nikosthenes, who signed the foot which now supports the vase.

MARY HAMILTON SWINDLER.

BRYN MAWR COLLEGE.